



JAPANESE ANIMATION News & Review

*The Official Newsletter of the Hokubei Animé-kai
(North American Animé Circle)*

AnimeCon '91
Special
Issue



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COVER DESIGN BY MARK A. WEISS

PORTIONS OF ANIMECON PHOTOGRAPHY
by NEIL NADELMAN

JAPANESE ANIMATION NEWS & REVIEW

Contributions to *Japanese Animation News & Review* must be received on or before the second Friday of even-numbered months. Only material relating to Japanese Animation will be accepted. Fan art is acceptable if it is submitted in black ink.

Written contributions (translations, song lyrics, synopsis) may be submitted in either typewritten form or on IBM-compatible 5¼-inch diskettes as ASCII text (using your wordprocessor's "ASCII export" capability). Articles may also be sent to us via modem by uploading them to Creative Edge BBS, (203) 743-4044, in File Area #19, "Japanese Animation Fan Club". Be sure to leave a description indicating that it is a submission for the *Japanese Animation News & Review*.

THE JAPANESE ANIMATION NEWS & REVIEW
P.O. Box 279, Botsford, CT 06404, USA.

Publisher Editor-in-Chief
Bill Ames Mark A. Weiss

CONTRIBUTORS:

NEIL NADELMAN
DAVID FLEMING
TAKATOMO NAKAGAWA

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Editor's Message



MARK A. WEISS

Welcome to the belated September issue of *J.A.N.R.*

In the prior issue, I noted that each issue was assembled in the presence of an anime soundtrack album. It's becoming sort of a tradition that I mention what BGM is playing as I write this editorial blabber. Today, it is "Eternal Wind" from the *Gundam F-91* movie and "Distant Memory" from *Gundam 0080*. You know, I've developed an open mind about accepting and liking new anime. I now look to each new show or OVA as a great new adventure with many wonderful musical treats along the way.

On the topic of what's new, you

may have noticed the new look of this publication. I've taken the time to refine and mature the "look & feel" of the 'zine, as most of our readership is rather sophisticated and has come to expect a publication as refined as ours has become. Readers will find that the new type throughout (not Newtype—I've stepped away from the Gundam topic for a moment <grin>) this issue is more readable and open. We hope you like it and find that it adds to the visual appeal.

Well, enough talk. Enjoy!

Mark

Publisher's Corner



BILL AMES

Sometimes we find that time and resources are not sufficient to do all that we wish, especially when it is necessary to balance work, family and the publication of this newsletter. For all who are doing the task of publishing an anime newsletter, I am sure you understand, for those who patiently wait for our next issue, please forgive the inconvenience of a tardy delivery.

Now I wish to address a special problem. You, who are anime fans, have the

opportunity to experience many very entertaining movies and OVAs, but do you? It can be very difficult to obtain those anime that you like (or should get to know.) Please tell me what "YOU" are doing to expand your anime horizons??? Where do you find your anime.

Bill

★ ACKNOWLEDGEMENTS ★

Special thanks go out to Neil Nadelman, without whom, this AnimeCon issue would not have been as outstanding.

We would also like to thank David Fleming, for his insightful exploration into the *Mobile Police Patlabor* story.

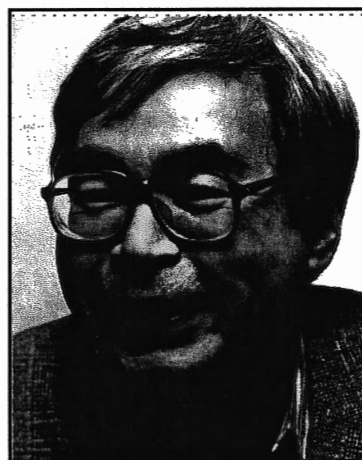
Lastly, a heartfelt thanks to Takatomo Nakagawa, for sharing with us his understanding of the works of Hayao Miyazaki.

Hayao Miyazaki:

A Retrospective of His Filmography

by TAKATOMO NAKAGAWA

Editor's Note: Takatomo Nakagawa is our Japanese correspondent. His writing appears in our publication from time to time in the form of an open letter. For the most part, I have made it a point to reprint his writings in their original form. As a result, some expressions may seem unusual to our stateside readers, however one should keep in mind the perspective of the writer. We are fortunate (and honored) to have the first-hand information from Mr. Nakagawa, appearing in our publication. I feel that his understanding of Mr. Miyazaki's work is enlightening, as well as a treatise to help us understand the Japanese way of thought.



I'm writing about Hayao Miyazaki.

It is needless to write that he is the best anime maker in Japan; in fact, he is the best and most popular "film" maker. His popularity as a film maker is as well as Akira Kurosawa's. For example, *Totoro* is the second most popular movie of the Japanese, according to questionnaires sent by the largest TV station—NHK (the first is *Samurai* directed by Akira Kurosawa). And according to questionnaires sent by the largest magazine—*PLA*, *Nausicaä* is the third of all (the first is *ET*). As above, people are divided into two factions, the *Nausicaä* and the *Totoro* ones, but "Miyazaki-anime" finally has high popularity. Not only anime fans but also others love him.

At first, he leapt into fame by *Lupin III The Castle of Cagliostro*¹ (I don't know spelling of it) in 1979. This is an action movie of good quality. Some of "007" series, I have heard, were made after the model of it.

Before, he made a TV anime series *Future Boy Conan* in 1978. This anime was popular, but Mr. Miyazaki didn't become known to the public yet. *Conan* is a compilation of anime making, drawing and direction. So this is a textbook for anime makers.

Next, he made *Nausicaä of the Valley of the Wind* in 1984. This is a monumental work for him. It made a great sensation and moved us to tears. This movie and the heroine—*Nausicaä* have continued to be judged "The best of successful anime" and "The best of successful character" in Anime Grand

Prix on Animage since then. It enabled anime to be on an equal footing with live action.

Next, he made *Laputa, The Castle In the Sky* in 1986. This movie has the highest quality of his anime. It is a compilation of his entertainment; an exciting story, a skillful direction, excellent music, refreshing scenes of flying, and an aura that invites us to a joyful ocean of teardrops.

Next, he made *My Neighbor Totoro*. This movie also made a great sensation because it expressed the scenery which Japanese had forgotten for growth and an adult had done for growth. The scene of *Totoro* is a suburb of Tokyo in the 1950-60's. The scenery of *Totoro* is the origin of Japanese soul. Though we had forgotten it, *Totoro* showed it to us. So it also moved an adult, though it was made for children. It won most of the Japanese movie awards for 1988. Well people say that *Totoro* changed children. Children believe *Totoro* to live in a tree, so they conduct a protest movement against cutting down trees. Not only a forest but also a roadside tree was preserved by them. People call it "Totoro Power".

Next, he made *Kiki's Delivery Service* in 1989. This movie drew the most audience of a Japanese movie. It was made for teenagers who worry about our future; independence or identity. This is a cheering movie for them. Talking by Kiki and Urusai in the cottage gave them courage.

In my case, I knew him first for *Nausicaä*. I watched it on the school

event. I was astonished and moved. This event proved to be the turning point in my life. By the way, in 1984, *Nausicaä*, *U.Y. 2 Beautiful Dreamer* and *Macross* (*Robotech*) were put on the screen. That was a bumper year for the anime movie. Next, *Laputa* was put on the screen, but *Totoro* is more important for me. *Totoro* is the best movie for me. I was moved with pureness of characters. Mr. Miyazaki expressed the feeling carefully, which we used to have in our childhood. We used to be interested in everything; a tadpole, an acorn, and small things. We may have seen *Totoro*, *usuwatari*, or *Neko-bus* (Cat-bus). When I watched *Totoro*, I thought, I may have forgotten very important things. So I cried in the theater and was suffering from wiping out tears. And further, *Grave of the Fireflies* was another movie put on the screen with *Totoro*. My tears were the flood and the flood purified my mind. Next, I watched *Kiki's Delivery Service*. I was 17 years old at the time. This movie supported my mind. I thought I watched a fit movie on the fit time. And now, he is producing a new movie *Omoide Polo Polo*². I have no words to describe my thanks for him. I think we are very happy because we can live with him and watch anime shows of him.

How about the above. Now I'm making a list of LDs. Next time, I'll write the list, a composition about Gainax studio which made *Secret of Blue Water*, etc. All for now. □

¹*Lupin III The Castle of Cagliostro* is also seen.

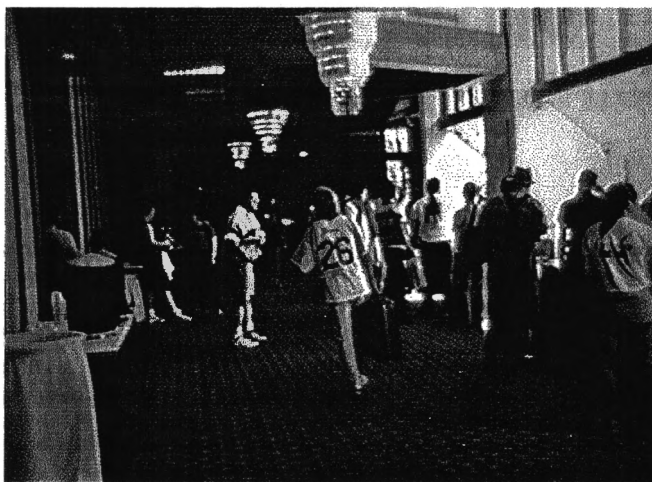
²*Omoide Poro Poro* is the more widely-seen spelling in the US.

A n i m e c o n

'91:

ON THE SCENE AND BEHIND

by NEIL NADELMAN



Entrance Foyer

A nimeCon '91, recently held in San Jose, was a *first* convention. And being such, it had it's share of problems and headaches: guests cancelling at the last minute, facilities not quite being ready for them, last-minute scurrying to get ready to run the whole affair. And yet, despite these little organizational glitches, it came together in the end. It *worked*, and that's what's important.

What made this 'con so interesting for me was, mainly, the fact that I got to see all sides of it in action. I worked on the admissions staff, attended the programs they offered, and even sat in on one of the panels. You could say that I was staff, member, and guest all rolled into one. This was a busy five days for me (yes, *five* days), and I wasn't able to see everything I wanted to. But I think I might be able to offer some stories that those of you out there who attended the con wouldn't normally hear. In a nutshell, here is a personal, extremely subjective report on those five days in San Jose.

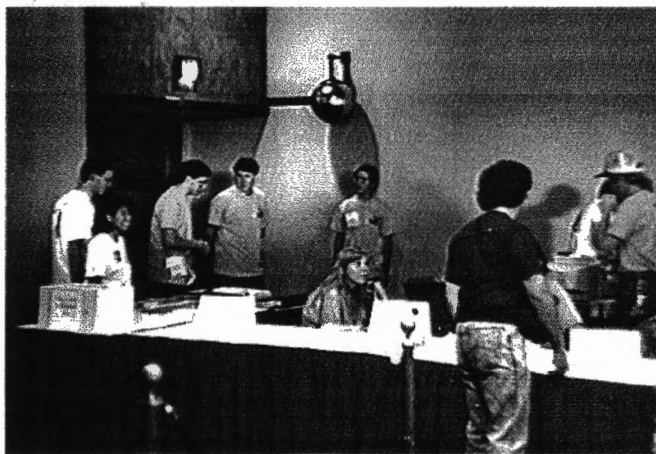
Day 0: Thursday, 29 Aug 1991

I touched-down in San Jose at 11:45 am. Seeing as how the convention wasn't set to start until noon of the next day, I guess I was a bit early. But I was there to help set the place up (i.e.- do some heavy lifting) and assist in the registra-

tion process (i.e.- do some tedious typing), so I was to have plenty of work to keep me occupied. While waiting for the hotel bus, I met Lorraine Savage, editor of *The Rose* (a rather well-known fanzine). It was good to see a familiar face from the Boston area.

After arriving at the Red Lion Inn, I was struck by a.) the facilities it offered for convention goers and b.) by how the hotel didn't have the staff rooms ready for us, even though it was well after noon. While waiting around with the staff, I met several people I'd only heard of, including Jeff Okamoto, that prolific translation repairman known to almost everyone who has ever down-loaded a Sue Shambaugh translation from a BBS.

As time dragged on, the representatives from Gainax arrived. For those who don't know this, Gainax was sponsoring the convention, and they sent over a sizable brigade of representatives. We stood by as their bus pulled in (*that* caused some confusion; ConCom hadn't ordered any bus to pick them up. It turned out that they ordered it themselves and hadn't bothered to inform the American staff. Communication problems like this were apparently rampant during the event's planning stages). The Gainax contingent wheeled in an impressive procession of film reels and video tapes, as well as merchandise for the hawkers from General Products



Registration: Hotbed of Activity

to... hawk. The rest of the day was spent moving heavy boxes around, meeting people, running around in cars to pick up computers for registration, and moving more heavy boxes.

I met Robert Gutierrez (of *The Ramna Project*) and watched everyone set up the video room. I also saw the reps from Gainax add their own two cents to the video schedule, in the form of a large box of tapes of things most of us had never even heard of. I left that piece of video chaos on the 9th floor and headed downstairs. When I went to bed at midnight, my friends were still working furiously to update the guest and member list. It was only a taste of what was to come on...

Day 1: Friday, 30 August 1991

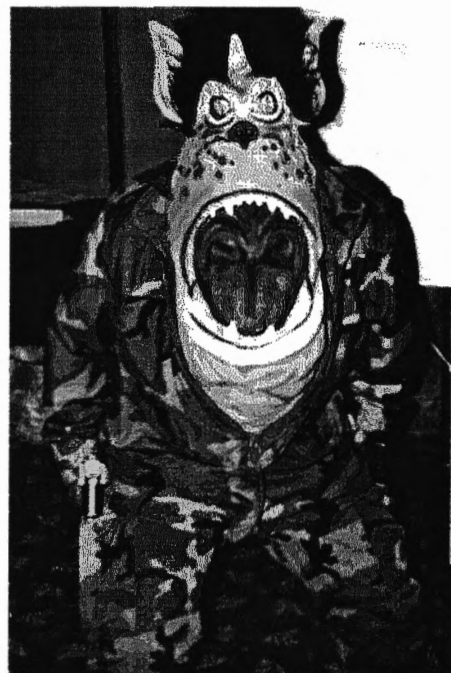
The next morning, I had the unique honor of helping to type up the name tags for the first 500 people who lined up at the door. Despite the fact that the system we were using wasn't quite cut out for this stuff (a bunch of Apple IIGS's running Appleworks), we managed to work rather efficiently and sign them all in in only a couple of hours. After that, I went off to check out the dealers room. The room where several people were destined to spend ghastly sums of money on totally arcane merchandise was just starting up, and I was impressed by the variety of merchandise available. Stuffed Totoro dolls from one dealer, laser disks from Laser Perceptions and others, garage kits from Newtype Toy and Hobby —the big names were all there. And, coming up on my left... why, it's Carl Macek, winner of the "Most Notorious" award in the world of U.S. anime fandom. Talking with him

confirmed the impressions I'd had of him from interviews I'd read: he's been given a horribly bad rap over the past few years. I found him quite approachable, and possessing a very good humor; I suppose you'd *have* to possess a good humor to withstand all the flack he's gotten over the years. Some people are still complaining about *Robotech*...

After listening to Carl describing his latest projects (he's secured the rights to the first third of the *Nadia* series. From what he describes, I think it should turn out fine), I wandered over to the U.S. Manga Corps stand. There, I saw the infamous *Minna Agechau* (*I Give You My All*) playing on a monitor. For those of you who haven't heard, *Minna Agechau* was written about in an article for the LA Times, in which the writer seemed to imply that Japanese anime was just a lot of soft-core porn films that the Japanese are trying to foist on our society. (Note- *Minna Agechau* is a sex comedy, and would probably rate a hard "R" at most.) Seeing how no national publicity (notoriety?) is *all* bad, US Manga Corp president John O'Donnell had agreed to be interviewed by Fox TV while at the convention. More on this later...

I never made it to the opening ceremony, as I was invited to lunch by John. We were joined by Lea Hernandez of Viz Comics, Robert Woodhead of AnimEigo, and Kazuhiko Inomata (Producer of the OVA series *Dominion*). The rest of the day was mostly one of wandering around, peeking in on the film room, and kicking myself for missing the Guest of Honor reception. Went walking around looking for a party, but couldn't find one... I had bought a

"...I was impressed by the variety of merchandise available. Stuffed Totoro dolls from one dealer, laser disks from Laser Perceptions and others, garage kits from Newtype Toy and Hobby —the big names were all there."



Unusual guests abound at AnimeCon.

"The high point of the event? When a collection of "villains" kidnapped Jobji Manabe and held him hostage on stage."



The Mobile Police are on patrol.

Gargoyle, main baddie from "The Secret of Blue Water". Impressive, isn't he?



model of the Gundam F-91, and assembled it back in my room. Meanwhile, I was being asked my opinion of the Apple IIGS subtitling system being shown off by my friend's friends back in the hotel room. 'Had to admit, it looked pretty nice. I eventually decided to turn in early, and fell asleep while watching some episodes of *Gunbuster* on the hotel cable system. My last recollection was that the show was pretty good...

Day 2: SATURDAY, 31 AUGUST 1991

I woke up late that morning, and rushed down to the autograph line to see if I could get Yoshiyuki Sadamoto to draw me a quick sketch. I met another subtitler, and he talked me into seeing some of his work. After I finally made it to the autograph hall, the line was long enough to make me postpone my begging for a *Wings of Honneamise* sketch. I wandered into the art show, met a friend whom I haven't seen since a Creation Con three years before, and then realized I was missing the *Mobile Suit Gundam* focus discussion downstairs. I managed to sit in on the last half hour of it. I didn't learn anything new, but I enjoyed explaining some of the show's more arcane points to a few seated around me. Fred Schodt, translator of the *Gundam* novels for Del Ray was there as well. No comment... I have to admit, though. Jeff Okamoto, who ran the focus, has a great *Gundam* costume (a Federal Forces officer's jacket). I'd love to get one of those.

Now, Saturday was special, because they were going to be showing my subtitled *Wings of Honneamise* in the video room. I killed some time in the dealer's room until the appointed time, then

wandered over to see how the audience liked the film. Horror of horrors, they were showing someone *else's* version on the screen. That wouldn't be so bad, except that the video quality was sub-standard... as was the translation they were using! I quickly ran up to the video suite, got my tape, and we made a substitution. I was pleased to see that the audience really enjoyed the film (and I was a little surprised that so few had seen it before, considering that it's been out since 1986). After that, it was off to the film room again. I think I saw *Nadia* in there. Come to think of it, you couldn't swing a dead cat at that place without hitting some sort of *Nadia* merchandise. Just goes to show what happens when the company that made it sponsors the con.

The costume play was later that night, and it was an affair to remember. The costumes were *very* good. Almost too good... I mean, there were a couple of guys there who really looked like Lupin the 3rd and Jigen Daisuke. And one guy who was a dead-ringer for Bernie from *Gundam 0080*. Two sets of the Dirty Pair showed up (Choose folks, choose!), and a grand collection of heroes and villains scattered liberally throughout the crowd. The high point of the event? When a collection of "villains" kidnapped Jobji Manabe and held him hostage on stage. Manabe was quite good-natured about the whole thing; they even gave him a "HELP ME!" sign to wave around, which he did with a good deal of hamming it up in the background. His reward was a getting to be surrounded by the Dirty Pair twins. He seemed to enjoy *that* very much indeed... After that, it was time for Anime



Carl Macek, working the crowd around the Streamline booth.

Remote Control, otherwise known as the trivia contest. The two guys running it were surprised that so many showed up to volunteer (12 people for the 3 panel spots). I was eliminated, not due to my lack of trivial knowledge (yes folks, I know the formula for calculation the lift of a Minovsky craft in "Gun-dam". Whaddya gonna do about it?!), but because I lost the coin toss. Oh well, it was fun to watch. Favorite category: "Doraemon Physics!" Sample question: If Doraemon was shot out of a pitching machine at 80 mph, and a batter hit him with such a force that he traveled away at 50 mph, what property is being demonstrated? The transfer of kinetic energy, of course!

Day 3: Sunday, 1 August

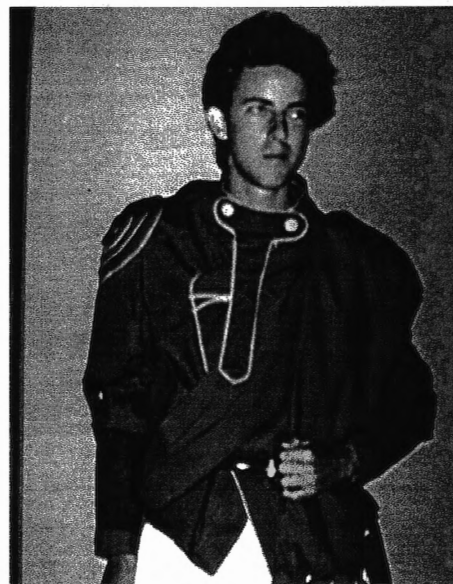
After sleeping late, I rolled out of bed and ran down to the panel room. Why the hurry? I was *on* the panel, that's why! Since I was one of those maniacs who subtitle these things, I was asked to be on it with Robert Woodhead and Robert Guitierrez. (Rode down in the elevator with Haruhiku Mikimoto. Surprising, to say the least!) It was fun, but we didn't exactly make any wild, new discoveries there; it was mostly people asking what our different techniques were. The panel after that, "Dubbing vs. Subtitling", was much better. (In the dubbing corner (as always) Carl "The Anime Antichrist" Macek! In the subtitling corner, the combined forces of Robert Woodhead (AnimeEigo), David Riddick (US Renditions) and John

O'Donnell (US Manga Corps)! Let the battle begin!)

The "Sub or Dub" panel started out well, but it essentially came down to a question of style. Macek prefers dubbing over titling, and described the process and it's advantages. To top it off, he also admitted that he will be releasing both dubbed *and* subbed versions of all Streamline Pictures products in the future, so I guess he's playing both sides of the fence. Truth be told, Rob Woodhead would like to dub his titles as well, but won't do it until he afford it and guarantee a top-notch production. I can live with that... The high point: Woodhead admitting that, as Macek was acquiring the rights to *Nadia*, he was in the process of securing them. Oooh, you could practically *hear* Woodhead mentally kicking himself! After that, I managed to chat with Mr. Macek about what Streamline was planning, what he wanted to bring over (He's looking at *Orguss*, folks. I can only hope...), and how he felt about the panel he was just getting out of. His general reaction was that the whole question was blown way out of proportion. He then went off to the dealer's room to work the Streamline booth with his wife, Svea. Just before I left him, I learned that a Japanese company had hired Streamline to do the sound on an upcoming anime! I think I sense a breakthrough here... I spent quite a bit of time in the film room that day.

Let me stop here and explain something to those of you who might be

"Well, at the risk of bringing down the wrath of you videophiles out there, I maintain that there is nothing quite like watching anime on film. Getting to see Honneamise on a big screen was worth putting up with the ridiculous subtitles Gainax had done for it."

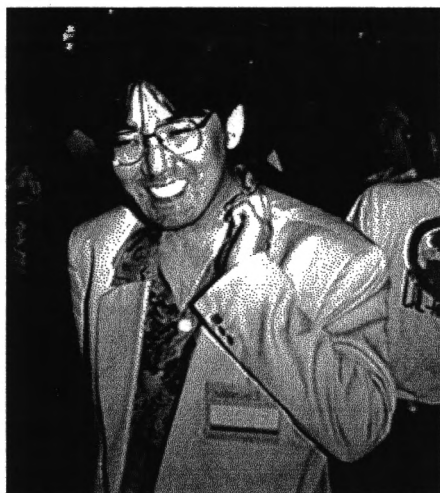


A representative from the Royal Space Force.

Tons of
Merchandise to
be Had.
(Tons of wallets
to be made
lighter...)



"The video schedule was varied, but quite a few might be put off by the absence of anything more than 10 years old from the program. And the video schedule that was broadcast was... mercurial, to say the least."



Haruhiko Mikimoto smiles for the camera.

wondering why I'd spend time watching movies when there was a convention going on. Well, at the risk of bringing down the wrath of you videophiles out there, I maintain that there is nothing quite like watching anime on film. Getting to see *Honneamise* on a big screen was worth putting up with the ridiculous subtitles Gainax had done for it. And ANY film on 35mm is a joy to behold (even if it was only *A-ko the Versus*). While hanging out in the hospitality suite, I saw that *Gundam F-91* was on. Horrors! They must have put it on at the last minute. And me without a VCR! I found out that they'd be re-running it on Monday... three hours after my plane was to leave for home. I tried to get in on Anime Remote Control again, and I was eliminated... again. I didn't feel like watching it, and so down I went to the film room. You know, the last few episodes of *Gunbuster* look great in 35mm...

The most interesting part of the whole convention was the Staff/Guest party. I managed to get in and mingle with some of the guests. Rob Woodhead (with Mike House, the translating boy-wonder of AnimEigo) was showing episodes of *Nadia*, which he had subtitled himself. I turned around, and there was the STAFF of *Nadia* (Yoshiyuki Sadamoto, Hideaki Anno, and some other guy I couldn't recognize) downing Heinekins and watching the episodes as well. It was great. Also on hand, Rick Sternbach from *Star Trek: The Next Generation*, and many others. It was here that I finally got to talk with Woodhead and House about what AnimEigo was up to. It turned into a three hour conversation with Mike House about translating in general and weird things we'd

run into ("You translated "fushiana" bow?! Hell, I'd have *never* thought of that!") We ended the night off by me showing him parts of my *Wings of Honneamise* subtitling. He seemed to like it.

Day 4. Monday, 2 August

Time to go. Time to say good-bye to my new friends. One last trip to the dealer's room for those film comics that I had negotiated for. Time to pack up and head for the airport. Also time to run up to the video suite and get the subtitled tapes I'd donated for the schedule. A quick bus ride to the airport, and I was Boston bound!

ENOUGH OF THE CHATTER; HOW WAS IT?

The con had a lot of problems. First of all three guests (Katsuhiro Otomo, Leiji Matsumoto, and Toshio Okada) had to cancel at the last minute. Also, the hospitality suite was only open from 2 pm to 2 am, and the parties were few and far between. But, you could probably blame that on the hotel and overly strict rules. The video schedule was varied, but quite a few might be put off by the absence of anything more than 10 years old from the program. And the video schedule that was broadcast was... mercurial, to say the least. But, somehow, the staff put it together and it was fun. The fact that I was too busy to see all the events is proof of that. I honestly enjoyed myself. There were actually interesting people there... And they didn't just want to talk about the blasted cartoons day and night! There was room for improvement, to be sure. But it was a success!



John O'Donnell (right) of Central Park Media, chats with one of the con-goers.

So, How Many People Showed Up?

According to registration, 1900 people registered during the four days it ran. A good 80% were from California, but we got members from Australia, Canada, Japan, and all over the United States. (Even some from San Antonio! Now *that* was surprising...)

And Fox Network's Reaction?

Remember I mentioned Fox coming to do a story on AnimeCon? Well, they were there to investigate the *LA Times*' claims about Japanese animation being nothing but soft-core pornography. The coverage was... typical. They found the members who were total fanatics about it and interviewed them. Then they found some normal, mundane, *normal* looking people on the street and asked them what they thought of the so-called "dirty cartoons the Japanese are bringing over here." Typical, because this always seems to happen when the media looks in on any sort of convention activity.

One last word about the infamous *Minna Agetchau*. The controversy generated by the *LA Times*, Fox Network, and other media sources caused Sony Corp. to reconsider releasing the video in the United States. Sony bought back the rights from Central Park Media and pulled it from distribution in both U.S. and (I find this truly bizarre) Japanese distribution. I guess you could call it the lost anime of the American market. Really, it wasn't that bad...

RECOMMENDATION?

AnimeCon '92 will be held at the San Jose Red Lion Inn on 4th of July weekend. I'll be there, and I suggest you all come along as well! □

—Neil Nadelman is currently working for both US Manga Corps and AnimEigo as a translator and subtitler. He translates movies a lot better than he can write newsletter articles!*

*Comment stated by the Author, not the Editor.
—Ed.

"Remember I mentioned Fox coming to do a story on AnimeCon? Well, they were there to investigate the LA Times' claims about Japanese animation being nothing but soft-core pornography. The coverage was... typical."



Hey! Isn't that...?



Mikimoto, with a couple of his creations...

Attention!

Members! and those who are reading this news letter without joining our club, ...what other newsletters do you read? I ask because we do not wish to duplicate material that you are already receiving but for those other publications that allow (or even encourage) use of their publications material on a credited reprint basis, well there is some very good stuff out there that you should read, and unless you tell us that you are already aware of it, we will try to include the best of this info in future issues. Please let us know what you read...

Scripts... Where to Get 'Em!

Creative Edge BBS, located in Danbury, CT, is now being stocked with Anime English translation script files. The large bulk of them were provided by Randall Stuke. I'm presently uploading several of them weekly. They can be found in Area 53 of the board's Files Area.



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DIRECTORY OF COMPUTER BULLETIN BOARDS

The BBSs listed here carry Animé-related discussions and/or nationwide echomail conferences. Many also carry a good assortment of GIF graphic files relating to Animé, as well as plot synopses and scripts. Most of the BBSs listed here support callers from 300-2400 baud, some higher. Set your communications software for no parity, 8 bits and 1 stop bit (N,8,1).

BBS NAME	PHONE NO.	STATE
The Abyss	(203) 794-1653	CN
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The Story of ROBOTECH

Part V: The Invid Invasion

by MARK WEISS

Last issue, we followed the *Southern Cross* saga and the roles played out by dedicated servers of the Robotech forces, the 15th Armored Tactical Division. This issue, we focus in on the swift and terrible invasion by the Invid; an event that forever changes the course of human history on earth.

NEW GENERATION SAGA MAIN CHARACTERS:

Scott Bernard — Pilot in the Mars Division who returns to earth to locate the survivors from the Mars Expedition.

Rand — A self-styled forager who meets up with Scott early on, becoming the first new member of the resistance group.

Lunk — Big and tough-looking, but with a heart of gold, he's also proven to be the mechanically inclined member of the group.

Annie — A bubbly and mischievous 13-year-old girl who is looking for a place to call home. Annie's antics often tend to be the bright spot of the day for these Freedom Fighters.

Lancer — Living a dual life, both as a "female" rock star and as a freedom fighter, Lancer is one of the more versatile and unique members of the group.

Rook Bartley — Once part of a motorcycle gang, she's a strong-willed, independant person. Rand has taken a liking to her.

Invid — A race of beings who have come to earth in search of their sustenance, the Flower of Life. Most commonly, their presence is in the form of the many lobster-like Shock Troopers which make up bio/mechanical army of this fearsome invader.

Soon after the Masters are defeated over the sight of the SDF-1, the Invid attack the Earth and take control in a swift and terrible way. Lieutenant Commander **Scott Bernard**, who is with the first of the returning forces from Admiral Rick Hunter's Expeditionary Forces (Rick and Lisa finally got their ship constructed and had set out to locate the home world of the Robotech Masters), known as **Mars Division**, is returning to Earth to fight the Invid and hopefully rid the planet of this destructive foe. The Invid prove to be too numerous and maneuverable, and soon

destroy the rest of Scott's fleet, including his fiancée, **Marlene Foley**. Scott manages to land his **Beta Fighter** (a new generation of Veritech) on Earth, and must attend to survival.

This is his first time on Earth because he was born on a ship in outer space, near Mars. He is very sad over the deaths of his comrades—and especially the loss of Marlene. He decides to continue the mission single-handedly.

Along the way, he meets **Rand**, a self-styled forager, who hates the Invid and has survived on his own. They travel together and eventually meet **Annie**, a young, bubbly girl who is always up to mischievous things. Along the way, they fight the **Invid Shock Troopers**, giant mechanical lobster-like armored machines which are the bulk of the Invid attack forces. Through their travels, Scott, Rand and Annie go on to meet others who are hoping to fight the Invid and liberate the Earth to freedom. They meet up with **Rook Bartley**, a tough, aloof—but gorgeous blond-haired girl who has learned by necessity how to survive on her own. At a small night club, they come to know **Yellow Dancer**, an entertainer who disguises himself as a female rock star to avoid capture by the Invid. He is actually called **Lancer**, and he is a freedom fighter who eventually joins this rag-tag "army". Outside, they meet **Lunk**, a burly, strong guy with a heart of gold. He is being chased by a band of hoodlums and the rest of the freedom fighters join to help him out. The hoodlums are outgunned by the high-tech weapons that the freedom fighters possess. The story goes through a long journey to "**Reflex Point**" the nerve center of Invid operations which Scott must attempt to destroy in order to defeat the Invid. The trip is punctuated by many battles with Invid forces as well as the meetings with several other minor characters that come and go throughout the story.

In our next and final installment, we'll see how the Invid attempt to infiltrate the human race with their simulagent,



Rook Bartley



Rand



LANCER



ANNIE LaBelle



Lunk



SCOTT BERNARD

Ariel, as well as looking at how the Invid Queen-Mother tries her hand at "playing God" with genetic experiments.

The end is really a return to the beginning though, as we'll see, next issue. □



Mobile Police Patlabor

General Overview by DAVID FLEMING

With the rapidly accelerating development of hyper-technology, humanoid-type machines called "labors" are being used in every field of industry. However, this has created the new social menace of "labor crimes."

In order to curb the rise of such crimes, the Metropolitan Police Department has established a new special department. The Special Vehicle, Section No. 2. It consists of a company of "patrol labors," "Patlabors," for short." (from *The Making of Patlabor the Movie*)

The Patlabor OVA series originally began as a parody of the "giant-robot" anime genre, but it quickly gained fans in the model market due to its technical designs, which were sleek, yet well thought-out and technically plausible: a combination which gave the show an air of authenticity and realism. Soon afterwards, a series of seven manga volumes were released, and then in 1989, the series moved into the television market. At about the same time that the television series premiered, a motion picture was released. The television series ended after 47 episodes, and a new series of OVAs is currently being released. Oddly enough, these four versions of Patlabor aren't quite the same: the original television series and the manga follow similar timelines (with the exception of the absence of a major television character in the manga series), but the video series and the movie follow a slightly different sequence of events. This series of articles will attempt to sort out the various series, as well as give an overview of the time(s) in which they take place.

The year is 1999, and an earthquake-prone Tokyo has begun two projects to deal with their land shortage problems for the foreseeable future. The first is Project Babylon; the aim of which is to build a series of artificial islands across the mouth of Tokyo Bay, connect them with dikes, and then drain off the area, creating huge tracts of usable land. Proceeding simultaneously is Geofront; an attempt to build a city 500 me-

ters below Tokyo. However, both projects have been beset with opposition since their inception. Environmentalist groups and the Tokyo fishing industry have been vehemently protesting Project Babylon, and Geofront has had some rather unique problems with a group of Shinto priests, the events of which are dealt with in the television series. Using normal construction machinery, these projects would have been nearly impossible, but with labors — advanced multi-function construction robots — a mere ten years would be necessary for their completion. In the Patlabor world, the basic research for labor technology had been completed by the end of the 1980s, but no major advances in the field had occurred until the huge demand for Project Babylon gave the heavy industry field incentive to channel more funds into research and development, creating rapid advances. Unfortunately, as is usually the case with such a rapid technological development, society didn't keep pace. Labor-related crimes soon became commonplace: drunken driving, robbery, and terrorism. The Tokyo Metropolitan Police Department created a new branch of the police force to deal with them: the Special Vehicle section II.

The S.V. II is itself divided into two groups, the First and Second Units, headed by Assistant Inspectors Shinobu Nagumo and Kiichi Gotoh, respectively. The sections' headquarters (both the First and Second Units are housed in the same building) is a renovated warehouse that had been abandoned a few years earlier, which is itself located in the middle of what is known as "The Reclaimed Lands" — an as-yet uninhabited area alongside Tokyo Bay that had been drained off in a process similar to that which is being used in Project Babylon (but on a much smaller scale). Since the building is so far away from "civilization," the work crews try to remain as self-sufficient as possible by fishing (usually by trolling in their ferry boat), raising chickens, and growing their own crops. The First and Second Units, for the most part, aren't

very fond of each other. While the former has the better police officers (better-behaved, at any rate), Gotoh uses his considerable manipulative abilities and connections to make sure that the Second Unit gets top-of-the-line equipment.

Unfortunately for the Metropolitan Police Department, who would like to the public to maintain a good opinion of labors since most of them have their careers riding on the success of the S.V. II, the members of the Second Unit, Ohta Isao in particular, have a tendency to make big messes. In fact, late in the television series, a Tokyo insurance company decides to start up an "anti-labor damage" policy—with Ohta as their poster child...

Within the S.V. II, a separate chain of command exists to ensure efficiency when dispatched. The pilot of the labor is known as a "Forward." The pilot's partner, the "Backup," issues orders to the pilot and relays information from a small command car. The labors are driven to crime scenes on huge flatbed trucks known as carriers (as are their drivers, the third member of each labor team).

The labors of the title are a not-too-implausible extension of current robotics and computer technology. An operator sits in the labor's cockpit, issuing commands to its computer system by means of hand and foot controls. The computer then relays these commands to the appropriate movement systems. Rather than the typical anime "twist-one-lever-which-results-in-a-back-flip-with-a-full-twist" control system, a labor's operating system, upon delivery from the factory, contains only basic motion patterns. As it is used, however, the labor will pick up a computerized set of reflexes from its operator; if the operator responds in a certain manner in a given environment, the labor's computer (usually referred to as its OS—"Operating System") will store those movement patterns, as well as information about the situation that elicited that response, on its start-up disk (a writable CD-rom). In time, the labor will perform those motions in a similar situation with only a few basic control moves (e.g. a judo throw), freeing the pilot to worry about other matters.

This means, of course, that as a labor is used more and more often, and the new movement patterns are stored, that the machines effectively become personalized; i.e. the manipulators of one labor may be dextrous, while another may be highly effective in a combat situation, depending on the speciality of the operator. This also means that if an operator were to put his labor's start-up disk into another labor, that machine will behave exactly like the operator's old machine. This opens up interesting possibilities in the corporate espionage field, as well. Imagine a labor manufacturer that manages to steal or copy the start-up disk from a fully-imprinted labor. This company could ship its labors from the factory with over a year's worth of experience in the OS... (Actually, this sort of thing is tried several times, with varying degrees of success, in the television series.)

To deal with labor crimes, Shinohara Heavy Industries won the bid to develop a series of labors designed specifically for police use. Their first attempt, the Asuka 96—the "Taisho," was merely a modified construction labor—it had power, but was slow and lacked maneuverability. Two years

later, Shinohara completed the designs for the A.V. 98 Ingram ("A.V." stands for Advanced Vehicle), a light-weight, highly maneuverable labor. These battery-powered labors are transported to crime scenes via carriers to minimize unnecessary power usage. Also, the Ingram is armed with a 37mm "revolver cannon" and a "stun stick," which can disable another labor by delivering a high-voltage current to the target's computer system. Optional armaments include a pump-action riot gun. At the time of the movie, the Shinohara company is testing a prototype for the final version of the Ingram line—the Type 0 (the number following the labor type is the model year in which it was produced. i.e. the A.V. 98 Ingram was made in 1997), as well as conducting tests on the HAL-X-10 (Heavy Attack Labor), a four-legged labor, which it made under contract for the JSDF.

DRAMATIS PERSONAE (MOVIE ONLY)

Noa Izumi: Daughter of a liquor store owner in Hokkaidou. Recent graduate of the police academy. Hot-headed. Pilot of Car #1, which she has dubbed "Alphonse" (the name she gives to all of her pets...). Often compared to Leona from "Dominion," but Noa, believe it or not, is a little more intelligent.

Asuma Shinohara: Son of the founder and president of Shinohara Heavy Industry—the maker of the Ingram labor line. Apparently tricked into joining the mobile police by his father, but the show hasn't really elaborated. Backup of Car #1. Excellent strategist; very intelligent. Doesn't like to bother with little things like regulations... Relationship with Noa swings between being romantic and being the "big brother/little sister" sort.

Kanuka Clancy: Sent to the S.V. II from the N.Y.P.D. for six months to (supposedly) observe the Japanese training methods and write a training program for an N.Y.-based unit. Intelligent; excellent pilot. Bilingual; tends to scream in English. Very bad temper (see above). Rumor has it that she was a "mad dog" back in New York (which might be the real reason why she was sent off...) Formerly Backup of Car #2 At the time of the movie, she has already returned to New York.

Isao Ohta: Pilot of Car #2. Psychotic. An ex-riot cop who has interesting

An Epic Assault on the Senses!

WARNING:

This Animated Film Contains
Scenes of Graphic Violence ...
Not Recommended for Children.

Fist of the North Star

Shinshin
Pictures

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Opens November 15th in New York City at Cinema Village 3rd
Avenue. (3rd Ave. between 12th & 13th Street)

ideas concerning justice and duty. Usually known as "Tackleberry" by U.S. fans of Patlabor.

Mikiyasu Shinshi: "Mister Maalox" Dropped out of a trading company to join the police force. Formerly Carrier of Car #2, but recently assumed duties of being Backup for Ohta. The only married man in the S.V. II. Has constant marital problems since he's away from home for long periods of time. Like most anime characters who wear glasses, he is prone to fits of violent psychoses (even Ohta regrets making Shinshi angry).
Hiromi Yamazaki: The "Gentle Giant" of the squad; joined the S.V. II to "make a man of himself." Very self-conscious of his girlish name (most people call him "Hiromi-chan") Carrier of Car #1 and, when necessary, Restrainer of Ohta.

Kiichi Gotoh: Formerly a member of the elite of the Metropolitan Police force; dropped out under mysterious circumstances, and became chief of the newly-formed S.V. II Second Unit, which quickly turned into a haven for the "black sheep" of the various police forces. Known in the show as "The Razor," due to his unnerving habit of knowing exactly what is going on ("cause he's sharp — get it?). That, or because of his sense of humor (usually involving a malicious grin that could make a tiger cringe...). Known by U.S. fans as "Captain Valium" due to the fact that, throughout every version of Patlabor, he opens his eyes more than half-

way once. Just once. Incredibly manipulative, and very good at it. Is after Shinobu.

Shinobu Nagumo: Oft put-upon chief of the S.V. II, First Unit. A good police officer, but has to put up with the advances of an amorous Gotoh, as well as manage a unit that is stuck with obsolete equipment.

Seitarou Sakaki: Chief mechanic of the S.V. II. Known to the cast as the "Vehicle God," or "The Mad Engineer," but he's pretty insecure about his role as a mere "grease monkey" in an increasingly high-tech world. Seldom seen without his sunglasses.

Shigeo Shiba: Chief programmer of the S.V. II, as well as its resident Mad Scientist (he made the Ingrams' riot guns from scratch...).

Matsui and Kataoke: Two detectives from the Inspection Division who are often "convinced" by Gotoh to look into various matters for him. Their superiors always overlook this, for some reason or other... Their character designs are modelled after two people in the movie's production staff.

Fukushima: Captain of the S.V. II, and, as such, has to deal with the P.R. hell that is the Second Unit...

Jitsuyama: Old friend of Asuma's father; co-founder of Shinohara Industries. Usually acts as mediator in the constant fights between Asuma and his father. □

Where Were We??

by MARK WEISS

I wish to apologize to our members for the exceedingly long delay in the publication of this issue. It was a situation that could best be summed up by the phrase: When it rains, it pours. A combination of unexpected household repairs, failed business dealings, litigation, and even the fact that the Dodge dealer where I was having my truck serviced went out of business —while my truck was in the shop —seemed to conspire to prevent me from seeing to the duties associated with producing this publication.

Part of the holdup was due to the prospect of getting a 24-bit flatbed color scanner, as part of a business deal with a client. A series of delays ensued, the client seemed to be stalling and at the same time, we lost two of our largest accounts. That's doing business in Connecticut, friends.

During the first week of September, we had some major plumbing problems in the house. One caused a flood, the other was a septic system which decided that 27 years was long enough to take crap. (a grin, folks) The first problem was a matter of eight hours of soldiering, cutting, replacing of pipes, while the second entailed three solid weeks of digging trenches and working around a not so pleasant smell.

And finally, the economic climate here lately has brought about almost a complete halt to business in general. Many of our clients have either closed their doors forever, while still others have left the state for more economically-friendly regions of the country. As a result, I'm engaged in a mortal struggle to save my business, working day and night to acquire new clients to replace the accounts that have either disappeared or gone sour. I wonder if there is an anime which chronicles the life of the average down-trodden businessman. Perhaps *The Laughing Salesman*? Perhaps I should write one. Anyway, after three declining years in the typography business, I'm making a switch to new products and services. At least for now, the good news is JANR is finally in print! □

Contest Update

Well, you know about our contest, or at least you should. As club members you have been receiving this newsletter more or less regularly. Now we have had a very limited response and this is not really fair to those who should have but did not enter. So we are going to extend the deadline for a bit. At least until we get at least 10 entries. To make it more interesting we are going to add more to the prize list (details in next issue.) □

Publisher's Note

The next issue, which will be out as quick as possible, will benefit from our publication delay as there is quite a bit of good art, news and anime stuff in the pipeline. One of the features I would like to have, would indicate the anime that comprise the "basic anime collection". These would be anime that every anime fan would have in their collection. Look for this and other new features. □



Noriko, drawn by
Yutaka Shimoida

The

J.A.N.R. LETTERS

Page

SEND CORRESPONDENCE TO:

Hokubei Animé-kai
J. A. N. R. "LETTERS" PAGE
P.O. Box 279
Botsford, CT 06404

Welcome to our fourth Letters Page edition. Some interesting revelations and facts are revealed ahead. Read on...

Bill and Mark,

Thank you for sending me the newsletters. Though my English comprehension is less than enough, I realize you have more knowledge and enthusiasm about Japanimation and mangas than I have expected. I am glad that so many people in America are interested in them, especially Takahashi Rumiko related. As, for me, I am student age 22, and have been a fan of her for 10 years. My main concern is to know the reputation of them. I think only manga and anime have great influence on foreign countries among Japanese pop culture. So your job is meaningful and delightful.

Sincerely,
Heyama Eizo

Thank you for your letter! It is not every day that we receive letters from overseas, so indeed it is a great pleasure to hear from our far-away readers.

It does seem amazing, from your viewpoint, that a number of Americans can be so fascinated by Japanimation, but when you consider the fact that some of the better animation from Japan is of a quality which is quite striking and realistic and that a few of the storylines are really intriguing, it should come as no surprise that we Americans love the anime from Japan so much!

Music plays a rather important role too, and the Japanese studios have turned out some of the best music the Editor has ever

heard.

Rumiko Takahashi is one of the Editor's favorites, along with Hayao Miyazaki. These two are very capable story tellers.

I'm glad you find our efforts meaningful. We take that as a high compliment!

—Mark

Dear Mark,

I just received very bad news about Robotech. Harmony gold refuses to do any new animations. That means no new animations projects like the new Macross you mentioned in the May issue. FHE, the licensees of the Robotech Macross Saga, have allowed all the tapes to go out of print and are not printing more. Palladium allowed the Robotech Sentinels tape to also go out of print, and have lost their license. Book Nippan have lost their licenses for the Robotech CD and have not renewed it, it no longer available.

Enough of the bad news. I would like to add some more on Dafydd (David) Neal Dyar piece on Mospeada. What he said was correct, on the dot, 100% right. But he forget to tell us the whole story of Mospeada. If he doesn't mind, I would like to pick up where he left off.

The solar system is invaded by an alien race. They are known as the Invid. The earth and its occupants the humans, are attacked and invaded by overwhelming powers and numbers. These aliens never show themselves to the humans. They are always in battle armors. As the story goes on earth, their weapons, battle armor, and soldiers improve. Mars is where the humans have their last military bases. The humans on Mars sends several missions to reclaim their planet. There are additional forces on the moons of Jupiter. This is why all of the mechas have the Mars Division emblems. For

example, in episodes 70 "Enter Marlene", Scott takes his team of freedom fighters to a place called point K. Lunk finds a Beta fighter. The Beta fighter has the Mars Base emblems.

In the Mospeada version, the Alpha and Beta fighters seem to be considered to be one fighter. It is called Legios. The Alpha is known as "Armored Soldier Legios." The Beta is known as the "Tread". They are the only kind of fighter to be able to dock. The Beta has the ability to dock with the Alpha counter part. There is a continual mentioning of the word "Dive" suggesting that the fighter were used to dive from space to earth, to attack the Invid.

Now, I would like to ask you for a favor. I would like to print an ad in the classified section. It is free to all members if I'm correct.

Sincerely yours,
Peter Tai

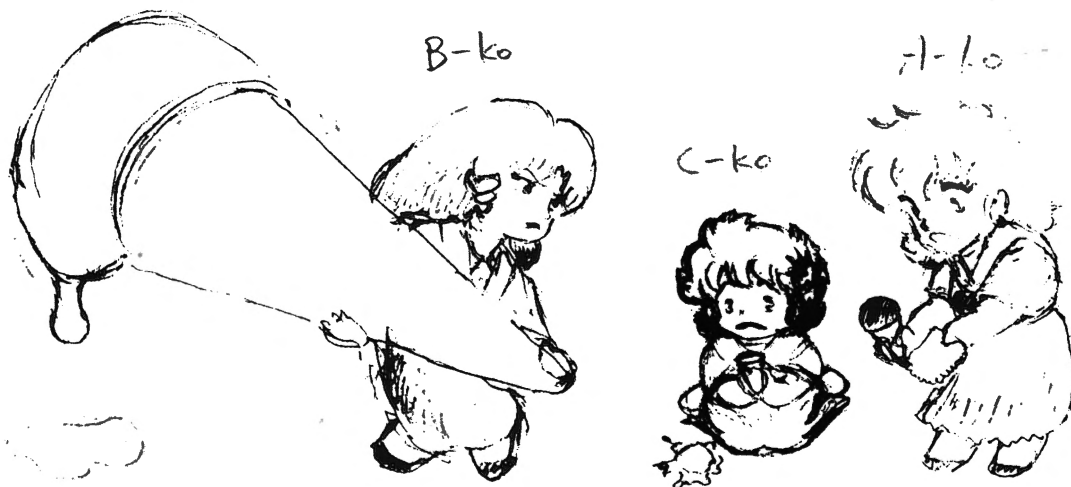
Thank you for that illuminating discussion on the Legios. See readers? Even an "old" series like Robotech can still be mined for interesting fact nuggets.

The bad news may not be all that bad as it looks at the start. I have heard from a reliable source that Streamline Pictures has quite possibly bought the rights to Robotech. The plan is, according to this source, that Carl Macek intends to release Robotech to the video market (not as a syndicated TV series) and that he intends to release it in its entirety, without any cut scenes.

I have no idea what will become of The Sentinels however, but this is interesting.

Your classified appears in this issue.

—Mark



The Project A-KO trio,
drawn by Yutaka Shimoida

CLASSIFIED ADVERTISEMENTS

WANTED:

Cloth Lum Doll (like in series), Urusei Yatsura TV series - English subtitles and synopsis/scripts, Urusei Yatsura OVAs, Urusei Yatsura & Lupin episodes - French TV Japanese children's Sin A Long cassettes/CD. Music/songs by Agnus Lum (pop 70s C/J). PC IBM-comp Anime/Japan games. japanimalist. Timelup'n - Lloyd Rich, 910 W. Sycamore Apt. 5, Carbondale, Ill. 62901 USA (618) 457-6424.

WANTED TO BUY:

Nausicaä poster - vertical, Nausicaä & Teto. This poster is identical to the cover scene on the Nausicaä Viz comic books in English, book #6. Reply to Mark Weiss, 253 Carmen Hill #2, New Milford, CT 06776.

HELP ME FIND:

Any fan club, publication, APA, Collector or just another fan(atical) of Orange Road, Urusei Yatsura and Project A-KO. Want to get scripts, program guides and find individuals willing to swap related collectables. Bill Ames P.O. Box 279, Botsford, CT 06404.

REQUESTING:

Articles and information about Hayao Miyazaki and his works. I have Animag #1 & #9 and The Rose #13 presently, but anything else would be much appreciated. If possible, send photocopies by mail (be sure to indicate magazine name, date, issue #, page #, country of origin, author and article title from the source, as well as your name if you want credit for your find). I'm most interested in obtaining synopses of popular Miyazaki material (cagliostro, Kiki, Nausicaä, Laputa, Totoro & first 6 episodes of Sherlock Hound). Insider information/profiles/ biographies of Miyazaki wanted. Does anyone have a copy of Torren Smith's article slugging Warriors of the Wind, which caused Miyazaki to allow Smith's Studio Proteus to translate the Nausicaä manga for the American market? Fan translations of articles and/or interviews from Japanese sources are especially welcome. Steven Feldman, 80 Forest St. #5, Providence, RI 02906-2630. BBS address: <ar402004@brownvm.brown.edu>

SCRIPTS! SCRIPTS! SCRIPTS!

Rutgers Anime is looking for scripts to produce synopses for our showings from. If you have any, or would like a list of our scripts, please contact Steve Pearl, 359 Lloyd Rd., Aberdeen, NJ 07747.

NEED MEMBERS FOR:

New Wave Anime APA. Now forming and need members. Discuss topics of Robotech and other anime. For more info write to Peter Tai, 1528 West 4th Street, Brooklyn, NY 11204

Hey, impress your friends and relatives. Send them a complimentary copy of JANR with your fascinating photo in it as an appropriate season gift. Copies available from MAW Services, 253 Carmen Hill #2 New Milford, CT 06776. 98¢ per copy plus \$1.50 postage & handling for up to 15 copies. For higher quantities, contact Mark Weiss at 203-354-2159.

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Well, this is the place where I usually say something really brilliant like, "That wraps up another issue..." and maybe share some gossip. This time I'm going to mention another anime. That's right.

If you, as anime fans, do nothing else of monumental proportions, at least make it a point to see the *Gundam* saga. On the surface, it looks like another robot story, but folks, this one's different.

I had the rare pleasure to view *Gundam 0080: War In the Pocket* this week (which happened to be subtitled by our friend and contributor, Neil Nadelman) as well two other *Gundam* films. *0080* was special to me. As with the rest of the *Gundam* shows, cause and effect played a dominant role in the cosmic scheme of things, pointing out with inescapable clarity that for every human action, there is a reaction carried out by the laws of Nature.

Gundam 0080 chronicles the war between Federal Forces and the Zion over

a neutral space colony. It follows the life of a young kid named Alfred Izuruha, who was a bit irreverent of the meaning of war. Concerned only with proving to his fellow classmates the existence of a Gundam-class Mobile Suit on their colony, he finds himself befriendng a Zaku pilot who had been shot down while fighting for the Zion. Bernie was the hero-figure that Alfred seemed to need in life, and the war was just a game to him. Nor did it seem to matter that Bernie was fighting for the Zion, Alfred indulged in the opportunity to take part in a war. (One might presume that the availability of too many war-type video games was to blame for the kid's inability to separate games from reality.)

As the war comes closer to home, he finds that many of his friends and family become involved in ways he never predicted. He really starts to think about humanity for the first time, when he sees the body of another kid his own age be-

ing pulled from the wreckage of a building hit during a recent battle. Later, he learns that the colony has been marked for a nuclear attack and Bernie decides to escape the colony. Meanwhile, Christine, a friend of Alfred's turns out to be fighting for the Federal Forces. Alfred believes that the only way to prevent the attack is for Bernie to fight the Gundam. Who can really say whether it was Alfred's persistence which caused Bernie to reconsider, and for his two best friends to unwittingly find themselves engaged in mortal combat. I think Alfred felt responsible for Bernie's death and Christine's injuries in this battle. He was a very different boy after his "game" had a very real price. Alfred learned a very important lesson about the meaning of war and the frailty of human life. *Gundam 0080* was indeed a lesson for us all. And a heartfelt one at that.

Readers can expect to find a lot more about *Gundam* in upcoming issues. □